



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Städtisch Gesangverein, and the pupils of the Conservatoire (Mrs. Marchesi's classes).

A *Passacaglia* by J. S. Bach, a *March* by F. Schubert, and *L'invitation à la Valse* by C. M. W. Weber, wonderfully played on two magnificent pianos of Erard by Hiller, Gernsheim, Rudorff and Seiss, met with a very warm reception on the part of the delighted audience. The soprano solo in Mendelssohn's Hymne, *Höre, mein Gebieter*, as well as two Lieder of R. Schumann, were sung by Fraulein Scheuerlein, who with her powerful voice, great sentiment, and perfect method reminds us of the great Titjens. Her success in the Hymne of Mendelssohn was immense, and on singing the Lieder of Schumann, the second of them *an der Sonnenschein* received a rapturous encore.

Beautiful was the rendering of the *ave verum* of Mozart by the general chorus and a real treat was to hear two three-part songs for female voices, composed by Ferdinand Hiller, and sung by twenty-two pupils of the Conservatoire.

The precision of attack, as well as the purity of the voices more or less of the best quality, the delicacy of nuances and rhythmic accuracy produced such a magic ensemble which I have never met with before. And in fact the public was so enthusiastically moved, that the second piece, a *Volkslied*, (a charming composition, by the way,) was vociferously redemanded. Ferdinand Hiller electrified the audience through an *extempore* on the pianoforte upon themes out of the different compositions which had been performed during the evening.

The first Gürzenichs Concert under F. Hiller inaugurated the season of 1867-8 on the 22d inst., in the habitual grandious way. The first part of the programme begun with the magnificent overture from the *Abencerragen* of Cherubini, and ended with Mendelssohn's overture, *Die Finghalsöhle*, or *Die Hebriden*. The second part was filled up by the immortal Symphony, No. 5, (C minor) of L. von Beethoven.

As soloist, we had the charming violinist Fraulein F. Friese, (pupil of David,) who played splendidly the Concerto No. 22 (A minor) of Viotti, and the andante and rondo of Vieuxtemps, meeting with a genuine success. F. Hiller presented the public with two new and first-rate compositions (manuscripts) for mixed chorus and orchestra, *Wallsfahrtslied* by Hoffman von Fallersleben, and *Hochzeitslied* by Paul Jul. Immergrün. Specially the first of these double choruses is a grandious and genuine inspiration, masterly developed and instrumented, and highly impressive. According to the meaning of the poem, beginning with the words "*Nur ein Wandern ist das Leben*" and the mystical elevation of the music, I should call this composition a *meditation*.

The other vocal piece of the programme was the *Frühlings-Botschaft*, *Concertstück für Chor und Orchester*, by Niels W. Gade. This composer, belonging to the best pupils of R. Schumann, is certainly endowed with elegance and facility of form as well as with great musical skill, but lacking originality and invention in the melodic ideas. His best compositions are the purely instrumental ones. All the vocal compositions of Gade are exceedingly monotonous. A real artistic treat was to hear the beautiful ensemble of this justly celebrated Gürzenichs Concerts once more. The orchestra played the two overtures splendidly, and the Symphony of Beethoven heavenly. The whole concert

was highly successful, and the public bestowed the usual enthusiastic applause upon the performers as well as upon the great leader, Ferdinand Hiller.

Our Conservatoire has lost a very first-rate professor of the violoncello. Alexander Schmit (born in Moscow, of German parents) died of consumption on Wednesday last, aged only 27 years.

SALVATORE SAVERIO BALDSSARE.

Oct. 29.

Watson's Art Journal.

NEW YORK, SATURDAY, NOV. 23, 1867.

PUBLICATION OFFICE, CLINTON HALL, ASTOR PLACE.

NOTICE.—The Publication Office of the ART-JOURNAL, will be, after this date, in Clinton Hall Building, Astor Place, next door to the Savings Bank, where subscriptions and advertisements will be received.

Editorial Rooms, 806 Broadway.

Advertisements for the current week, must be sent in before noon on Friday.

MUSICAL AGENCY.—Frequent applications are made to us, for musicians in the various branches of the profession, Opera, Concerts, the Church, Teaching, &c. Parties who desire to be entered upon our register, can do so by applying at our business office, Clinton Buildings, Astor Place.

CONCERT OF THE NEW YORK PHILHARMONIC SOCIETY.

The first concert of the 26th season of the Philharmonic Society took place at the Academy of Music on Saturday evening the 16th inst. The effect of the bold policy adopted under the administration of Dr. Doremus, has been perceptible for some time in the increased attendance at the rehearsals, particularly at the one immediately preceding the Concert, when the Academy was literally crowded to overflowing. The audience on the evening of the concert was one of the old sort, brilliant and fashionable, elegantly dressed, and attentive in an extraordinary degree. Every avenue of the auditorium was crowded; ladies were sitting on the steps to the parquette. So splendid an attendance is the best possible proof of the estimation in which the society is held; and if any one doubts its continued popularity, the audience of that night can be taken as a test, comprising as it did the best families in the city, with special visitors from Boston, Philadelphia and cities far up the Hudson, who came to New York, solely for the purpose of attending the Philharmonic Concert. With such unmistakable evidences of interest on the part of the public, the future of the Phil-

harmonic Society can only be one of assured prosperity.

The programme of the first concert was as follows:—

PART I.

SYMPHONY, No. 6, "La Pastorale," Op. 68, in F, 1. Allegro *manon troppo*. 2. Andante *molto moto*. 3. Allegro—Storm. 4. Allegretto BEETHOVEN.
CONCERTO, for the Piano, Op. 8, in D minor, with *Orchestral accompaniment*. 1. Allegro. 2. Romanza. 3. Rondo Prestissimo. (The Cadenzas by J. N. HUMMEL.) Mr. RICHARD HOFFMAN MOZART.

PART II.

OVERTURE, "Manfred" SCHUMANN.
CONCERTO, for the Violin, Op. 64, in E, with *Orchestral accompaniment*. 1. Allegro *molto appassionato*. 2. Andante. 3. Allegro *molto vivace*. Madame CAMILLA URSO.

MENDELSSOHN.

POEME SYMPHONIQUE, "Mazeppa," ... LISZT.

The Pastoral Symphony of Beethoven, was always a favorite with our public, because its subject is not too recondite, and its aim is within the legitimate scope of musical illustration. The impressions made by the quiet beauty of the country, the singing of birds, the flow of water, the grandeur of the thunder storm, the rustic sports and dances, and the hymn of thanksgiving, are within the power of musical language to express. How simply, broadly and enthusiastically Beethoven has delineated this varied and beautiful picture, all who have heard "La Pastorale" are fully aware. It reveals in a multitude of subjects, as though wherever the eye turned it met some new object of beauty, causing new and pleasurable emotions. In expressing these emotions, what a wonderful variety of coloring Beethoven has thrown into his score! How rich the combinations, how characteristic the choice of instruments, how poetic, refined and tender its sentiment. Feel, think and write as we may, we can come to but one conclusion and embody it in but one expression, that it is a master work of a master mind, which broadens in beauty and grandeur the better it is known.

Of its performance by this magnificent orchestra, composed of seventy-five stringed and twenty-five wind and percussion instruments, there is nothing to be said but praise. So large a body of competent players has never before been brought together in this country. We have had louder or noisier orchestras, for the fewer the stringed instruments the noisier is the band, the preponderance of the strings tending to enrich, to impart fulness and to harmonize the whole, but we have had no performance of equal grandeur and excellence by a resident orchestra.

We might expatiate in detail upon the performance, describe the exquisite coloring obtained by the pianissimos, graduated crescendos to fortissimos, of the emphasis, accent, exact precision, tender and refined rendering, and superb phrasing, from this magnificent orchestra under the perfect control of

its accomplished conductor, Carl Bergman, but expletives can convey no more praise than the simple expression, that the performance was as near perfection as we can ever hope to hear, and that it did full justice to the great work undertaken, and more than sustained the unapproachable position of the New York Philharmonic Society.

Mr. Richard Hoffman, the special favorite of New York society, first for his high talent which is undeniable, and next for his unaffected modesty, which is as natural as it is rare, performed Mozart's piano Concerto in D minor, with the Cadenzas by J. N. Hummel. This concerto would hardly be attempted by any one less certain of the perfection of his technique, than Richard Hoffman; for the simplicity of its construction would expose technical imperfections, which the thunders and eccentricities of Liszt assist to conceal. In this concerto all the delicacies and refinements of pianism are required; a single note wanting or misplaced would be detected by an ordinary ear; all the finer graces of execution are laid bare before the hearer, and nothing less than perfect execution would render their seeming baldness or triteness satisfactory and delightful. When we say that Richard Hoffman filled out the full measure of these requirements, we indicate the kind of player he is, and place him in the position which we believe he holds, as one of the first pianists of the age. Like Thalberg, he has learned the art of only using a power equal to the resistance—an art which brings out all the finest qualities of the piano; he who uses more disturbs the natural vibrations, and although he may produce thunder, he loses all purity of tone, without which, piano-playing degenerates into noise and exaggeration.

Mr. Hoffman's performance of the concerto was a brilliant success, displaying refinement, grace, precision, brilliance and sentiment—nothing could exceed the limpid beauty of his trillos—and elicited both from the orchestra and the audience the most enthusiastic applause, resulting in an encore, which he tried to avoid, but ultimately acknowledged by playing a brief but beautiful mazurka, altogether too brief considering its exquisite performance.

The magnificent Grand Chickering piano on which Mr. Hoffman played was never handled in a more masterly manner. The æsthetic beauty of its tone, was developed by his fine touch, and all the rare qualities which have made these instruments so famous were revealed in their richness and beauty. A tone so entirely pure, so vocal, so sympathetic, and yet so brilliant and powerful, we never heard from any other instrument, and there are no terms too strong to express our admiration of its perfection.

Schumann's overture, Manfred, was su-

perbly played. It is hardly as marked as most of the works of this master, and many of its best points are clearly traceable to the Eroica Symphony by Beethoven.

Madame Camilla Urso performed the whole of Mendelssohn's Concerto in E. We have spoken of her performance of this Concerto before, and while we do not agree with her reading of it as a whole, we render homage to her fine talent and brilliant acquirements. The first movement needs more fire, more energy of passion; the second movement requires, in certain passages, a greater abandon, and the third movement should be far less prestissimo than as taken by M^{me} Urso. But, differing from her on these points, we gladly accord her the warmest praise for her clear, brilliant and accurate manipulation, for her refined sentiment, and for her pure womanly pathos. As she reads it, and we hardly see how a woman could read it otherwise, it could hardly be more perfectly, more exquisitely played. There is a pathos in her tone which touches every heart, and this, added to her perfect intonation and faultless execution, gives her a command over her audiences which compels success, and makes her the centre of attraction wherever she appears. The applause at the close of the concerto was loud and unanimous, and so continuous that she, although declining an encore, was compelled to come forward and acknowledge the well deserved tribute to her merits.

Liszt's "Mazeppa" is certainly a remarkable, and in many respects a great composition. It is imaginative, and to a degree, coherently descriptive. It is daring in its calculated effects, braving the charge of eccentricity and monotony in its prolonged solos, in consistently carrying out the idea, and braving it successfully. It was played to perfection and was truly grand in effect.

With this closed one of the most brilliant concerts ever given by the Philharmonic Society, and we congratulate the conductor, the Society and the President upon its complete and perfect success.

ITALIAN OPERA.—ACADEMY OF MUSIC.

We have to announce, and with much regret, that the Italian Opera has closed, at least for the present. The performance announced for last Monday night did not take place, in consequence of a strike among the male chorus singers for remuneration, to which, as far as we can understand, they were not entitled. The audience was dismissed and the money returned, since which time no official announcement of resumption of business has appeared.

It is well known that the fall season of Opera was not successful, indeed it is rumored that a very heavy loss was incurred,

and that there was little prospect ahead to induce the management to desire to continue the costly enterprise. The fashionable public apparently had lost much of its interest in Italian Opera; the patronage was lukewarm, than which nothing can be more fatal; and the outside public did not seem willing to pay the high prices, which the vast expenses of the establishment rendered it necessary to impose. From these or other causes the Opera languished, and we should doubt the policy of resuming it at the present season, although everyone will regret the ill-fortune that has attended the enterprise of the popular manager, Max Maretzek.

Postscript.—At the last moment we learn that Max Maretzek will resume his season on Monday evening next, Nov. 25th. The recalcitrant chorus-singers have repented and crave forgiveness. "Romeo and Guilietta" will be performed on Monday evening with the original cast, when we hope to see a crowded audience assembled.

EDITORIAL ITEMS.

The arrival of Charles Dickens.—The Dickens excitement has reached a high pitch in Boston. Every ticket for his readings was disposed of before his arrival; Ticknor & Fields, where the tickets were for sale, was besieged by such a dense and eager crowd that a strong police force was necessary to preserve order. On his arrival a brilliant ovation would have been tendered him, but tired by his long voyage he left the steamer in a tug, and arrived unnoticed, by which thousands of his admirers were disappointed. The feeling and action of Boston is the key-tone of the whole United States. Everywhere he will find a welcome, hearty, enthusiastic and appreciative; for of all living authors Dickens is the most read and the most thoroughly appreciated in this country. We have no desire to see the scenes of the past repeated, but we cannot imagine any honor too great, or any welcome too cordial to the writer who has stamped his mark upon the age and used his grand gifts in the service of humanity, in correcting great evils, and asserting the right in opposition to red-tapeism, and the legends of old, worn out and corrupt institutions.

We welcome Charles Dickens with all our heart, for we, like all others, owe him lifelong gratitude for the pure and intense enjoyment his great works have afforded us.

Our fair and talented countrywoman, Madame Vanzini, has just concluded the terms of a brilliant engagement for the ensuing season at La Scala, Milan. The directors of that theatre came to hear her in Paris, and concluded the engagement at once. When we consider that Madame Vanzini has been but two winters on the stage, this engage-